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PREFACE

Every Dance and Orchestral Drummer should know everything that is contained in this Book. The fundamental principles of Drumming are the same, whatever branch of the Profession the Student may intend to enter.

The Rudiments of Drumming are just as important to the Dance Drummer as they are to the Military or Orchestral aspirant, and it is constantly becoming more necessary for the player in a Theatre, Variety House or Cinema, to be acquainted with certain rhythmic beats, such as are found in Fox-Trots, etc.

A great number of tunes, originally intended for Dance music, are now in almost general use, and these comprise a very large proportion of what is known as "light" music. Rhythm, of course, enters to a great extent into the composition of these numbers.

For the Dance Drummer, the days of absolute "faking" are past. The general tendency nowadays is to effect more organisation in Dance Bands, and the Drummer, as well as the other instrumentalists, has to be able to follow the printed or written "part" more closely than was necessary in what may be called the "Do-as-you-please" Era.

Furthermore, the Dance Drummer is often required to play for a Cabaret.

Every Drummer will find that the Military beats constitute splendid Wrist Exercises, although the actual beats may not be of practical use in every type of playing.

Although Orchestral and Dance work are closely related, Military Drumming is a rather different subject.

The type of beating used in Bugle, and Drum and Fife Bands is based almost entirely upon certain fixed Rudimentary Beats, and Rhythm (in the Dance Band sense of the word) is absent. The Military Drummer, however, may at some time or another find it greatly to his advantage if he has a knowledge of the other branches of drumming, and thus be in a position to augment his income as opportunities occur.

Therefore, the Author strongly advises every Drummer to have at least *some* knowledge of the other branches of his art, in addition to the section in which he intends to specialise.

THE RUDIMENTS OF MUSIC

The ability to read music fluently is absolutely necessary if the Student intends to successfully qualify to enter the Profession.

He must therefore commence by learning and thoroughly understanding the following Rudiments before proceeding with the Exercises.

THE STAVE

All music is written on five parallel lines, called the Stave:—



BARS

Every piece of music is divided into equal Measures or portions of time, by vertical lines, which are called Bars:—



Each bar must contain a certain number of notes or rests, or both, regulated by the figures at the beginning of the music, called the Time Signature.

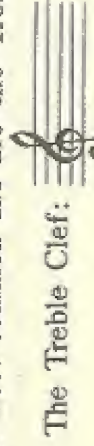
A Double Bar is used to denote the end of a part or whole of a composition, and, when Dots are added, the part on the same side as the dots is repeated (i.e. played again).



CLEFS

The position of notes on the stave is determined by the use of several signs known as Clefs.

The Clefs in most common use are the Treble and the Bass:—



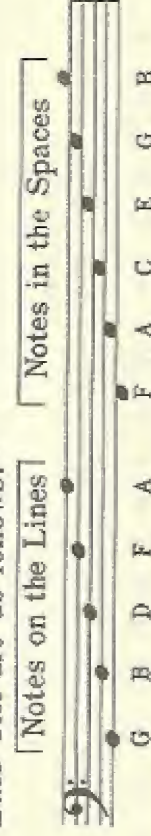
The Treble Clef:



The Bass Clef:

Drum music is written in the Bass Clef, so all future references to notes in this Tutor will indicate that Clef, unless otherwise mentioned.

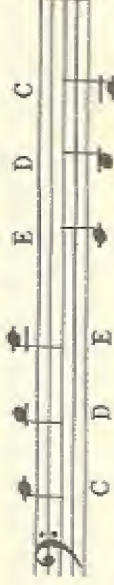
The notes of the Bass Clef are as follows:—



Notes on the Lines

Notes in the Spaces

Notes higher and lower than these are written on what are known as "Leger Lines" above and below the stave:—

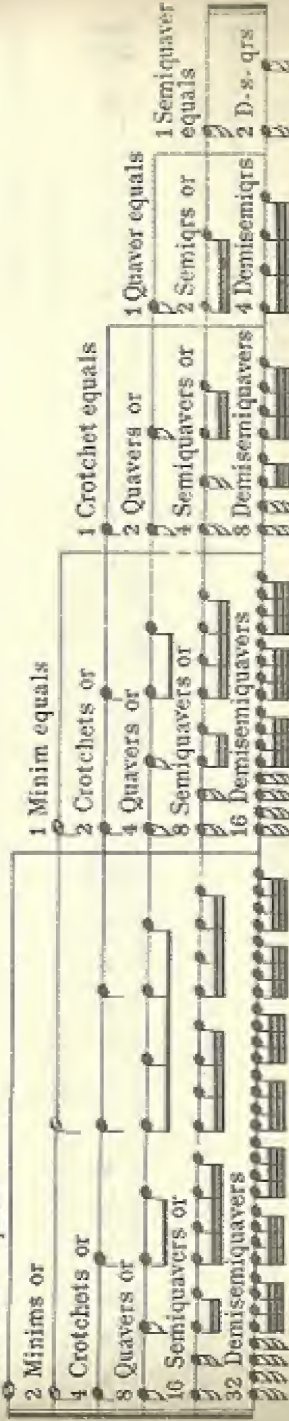


DURATION OF NOTES

The relative value or duration of notes depends on their *form* and *colour* (i.e. black or white), without reference to their position on the stave.

There are six kinds of notes used in modern notation, their names, form, colour and relative value being as follows:—

1 Semibreve equals



By the above example it will be seen that when two or more Quavers, Semiquavers or Demisemiquavers follow in succession, they are tied together, correspondingly, by one, two or three thick lines, which are used instead of hooks or tails.

RESTS

Rests are characters which indicate temporary silence. Each kind of note has its corresponding rest, which is equal in duration to the note of the same name.

In common usage, the Semibreve rest is used to indicate a rest of *one bar* in any time.

THE RESTS



To indicate a rest of longer duration than one bar, other characters are used, viz:—



TIME SIGNATURES

There are two kinds of Time in use, "Common" Time and "Triple" Time.

Common Time is indicated by C or $\frac{4}{4}$ at the beginning of the first Stave, viz:—



Each bar contains one Semibreve, two Minims, four Crotchets or their equivalents. (See Table of Duration of Notes, page 3.)

The Time called "alla capella", formerly used for Church Music only, but at the present time in general use, is indicated by C or $\frac{3}{2}$. It is really Common Time with only two beats given to each bar, instead of four. This Time is often called "alla breve", although strictly speaking, this is an incorrect expression.

It is used in writing Marches, Fox-Trots etc.

For all other measures, figures only are used, placed one above the other. The lower figure shows into how many parts the semibreve is divided, the upper figure indicating how many of such parts are contained in each bar.

Two-fourths
(Waltz Time)

Three-fourths
"alla capella"
or
"alla breve"

Six-eighths



There are three different kinds of Triple Time in use, each bar containing respectively three Minims, three Crotchets, three Quavers or their equivalents.

Three-two

Three-four

Three-eight



There are two *Compounds* of the above-named Times:—

Compound Common Time: containing six Crotchets, six Quavers, twelve Quavers or their equivalents in each bar.

Six-four

Six-eight

Twelve-eight



Compound Triple Time: containing nine Crotchets, nine Quavers, nine Semiquavers or their equivalents in each bar.

Nine-four

Nine-eight







Nine-sixteen















DOTTED NOTES AND RESTS

A Dot placed *after* a note or a rest, indicates that its length is to be increased by one half.

Two Dots placed *after* a note or rest, indicate that its length is to be increased by three fourths.

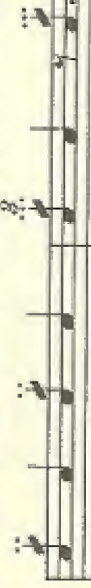
					
dotted Semibreve	dotted Minim	dotted Crotchet	dotted Quaver	double-dotted Minim	double-dotted Crotchet


					
is equal to	is equal to	is equal to	is equal to	is equal to	is equal to

					
Three Minims	Three Crotchets	Three Quavers	Three Semiquavers	Seven Quavers	Seven Semiquavers

A Dot placed *over* a note means that the note is to be played staccato (i.e. in a detached manner).

Two or more Dots placed *over* a note with the tail *through* the stem mean that the shorter notes thus indicated are to be played to the full value of the longer one, viz:—

written: 

played: 

THE PAUSE

The Pause (∞) placed over a note or rest, indicates that such note or rest is to be prolonged beyond its proper value.

The same sign placed over a Double Bar indicates the finish of that part of a composition.

THE ACCENT

The Accent (> or ^) shows that emphasis is to be placed on the note over which it is written.

D. S., §, D. C.

D. S. means *dal segno*, and indicates that the music is to be repeated from the sign (§).

D. C. (*da capo*) means that the music is to be repeated from the beginning.

THE CODA SIGN (Φ)

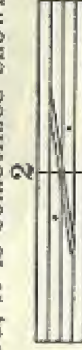
This indicates that when this sign is reached, the Coda (or "finishing phrase") is to be played.

THE REPEAT SIGNS

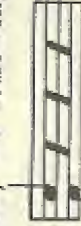
The following sign means that the previous bar is to be repeated:—



When two bars are to be repeated, it is sometimes shown thus:—



When a note or chord is to be repeated, the following sign is used:—



The note or chord is repeated once for each sign.

NOTATION IN DRUM PARTS

In drum music, the Snare Drum part is usually written in the "E" or third space, the Bass Drum in the first or second space, whilst certain signs are given to represent the cymbal etc., viz:



When Bass Drum notes are written below the staff,



this indicates that these are to be played with the snare drum stick and not with the pedal.

ABBREVIATIONS

Abbreviations are frequently used in drum parts to signify that certain notes or bars are to be played on various effects. The meaning of these abbreviations is usually obvious, as will be seen from the following list:—

B. D.	Bass Drum	Rim	Hoop of S. D. or B. D.
Cym.	Cymbal	S. D.	Snare Drum
M. D.	Muffled Drum (i.e. without snares)	W. B.	Wood Block

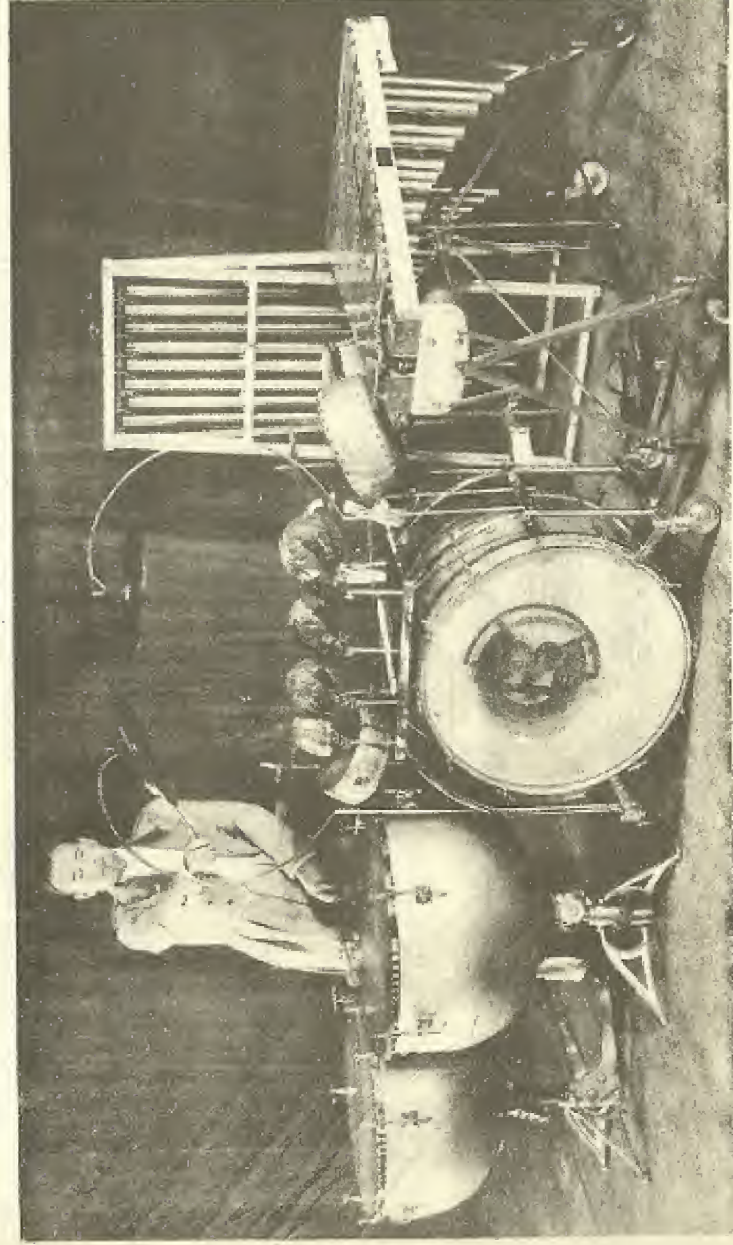
For other Abbreviations in common use, see Dictionary on page 64

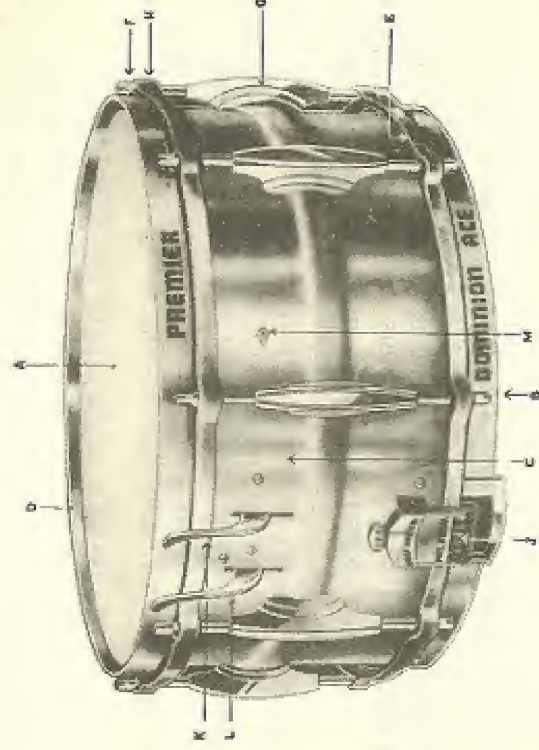
THE PLAYING POSITION

When seated at the drums, the player should avoid a cramped attitude. The crash cymbal should not be fitted in such a position that the drummer has to reach over the snare drum and part of the bass drum every time a crash is required.

Fittings are now made to suit almost every possible arrangement of the kit, and the drummer is advised to thoroughly examine the various "gadgets" put on the market from time to time, as he will frequently find new methods of getting his various effects under better control, as far as their position is concerned.

Avoid either a stooping attitude or a stiff, unbending appearance. Do not wave the arms about indiscriminately between the beats. Let the body move in an easy and natural manner, but any unnatural, forced gestures merely give the impression of being artificial and out of place.





- A. Batter Head. D. Counter Hoop.
 B. Snare Head. E. Flesh Hoops.
 C. Shell. F. Tension Screw.

- G. Tension Tube.
 H. Tension Bracket.
 J. Snare.

- K. Snare Release (Bottom Snare).
 L. Snare Release (Top Snare).
 M. Tone Control (Damper).

The Student should take notice of the above correct terms, as this knowledge will be found of assistance in many ways.

CHOOSING A SNARE DRUM

There are several points to be considered when selecting a Snare Drum.

The Shell and Hoops must be of substantial strength, otherwise the tension of the Heads will pull the Drum out of shape.

The Heads must be of good quality and correct thickness.

A Snare "Throw-Off" or "Release" is indispensable in all classes of work. The Snares should always be released when the Timpani are being played, otherwise they will respond to the vibrations of the latter, and an unpleasant "buzz" will result.

It will always be found a pleasure to play on a good Drum, but an indifferent instrument will be a source of constant trouble and expense.

The Student is therefore advised to obtain a Snare Drum of an established Brand, which carries the maker's guarantee.

For ordinary purposes, a 14" Drum with a 5" shell will be found to meet all requirements, although, for use in a large Theatre or Hall, a 6½" shell may sometimes be more suitable.

SNARE DRUM HEADS

A Drum Head should be of Calf Vellum, as nearly as possible of even thickness throughout.

It must be either transparent, white, or a mixture of both.

Discoloured Heads *must* be avoided.

The usual method of verifying even texture is by drawing various parts of the Head between the finger and thumb, so that any considerable variation of thickness will be immediately noticed.

The Head that is beaten with the sticks is known as the "Batter" Head. The opposite one, known as the "Snare" Head, should be somewhat thinner.

For Military Band use, substantially thick Heads are necessary. For Theatre work, or for playing in large Halls, etc., a medium thickness is desirable, but for Dance Band playing the Heads should be as thin as possible, consistent with durability.

THE SNARES

The Snares should be properly fitted by the drum maker, as they require delicate adjustment if they are to give the best results: they should never be interfered with, once they have been fitted and have "settled down" on the drum.

TENSION

In tightening or "pulling up" a Snare Drum, do not give more than one turn at a time to the screws. Should the Drum require still more tension, go round the screws again.

When the desired tension has been obtained, ascertain that the tightening has been effected evenly by looking across the counter-hoop, held on a level with the eye.

The counter-hoops must be kept perfectly flat, so that, if the Drum is placed on a table, it will not "rock".

Equal tension at every part of the head will thus be ensured.

With a "separate tension" Snare Drum, the snare head should be slightly slacker than the batter head. By this means, the maximum of crispness or "snap" is obtained which is the effect required.

Unless a Snare Drum is to be out of use for longer than a week, tension should NOT be taken off the heads, except any additional tension which may have been applied to counteract the effects of damp weather.

SNARE DRUM STICKS

When purchasing a pair of Snare Drum Sticks, it will be necessary to ascertain that both are exactly alike, not only in colour and weight, but also in balance.

Various types of Sticks are made to suit different classes of playing and individual tastes. For Dance work, light hickory sticks should be used, but Orchestral and Military Drumming necessitate either a thicker model or heavier wood.

When practising, fairly heavy hickory or rosewood sticks are advisable.

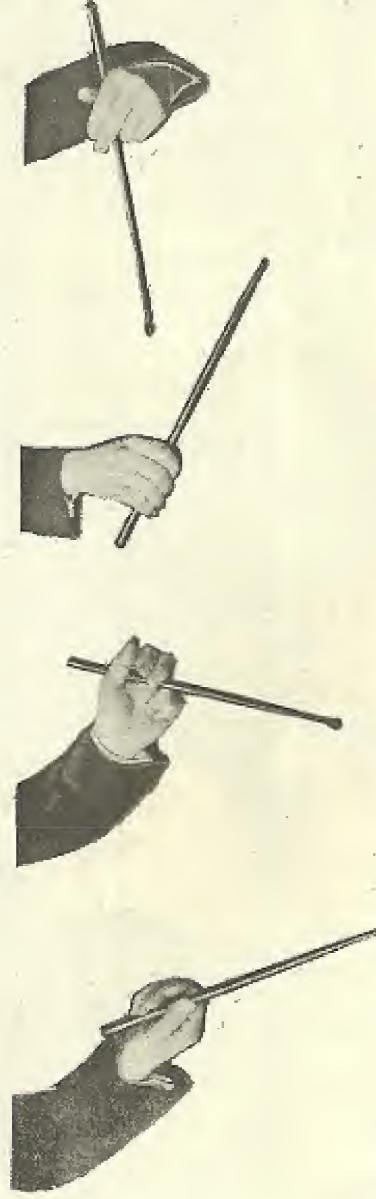
HOLDING THE SNARE DRUM STICKS

There is only one way of holding the Snare Drum sticks, and if the drums are to be properly played, it is of the utmost importance that the following is strictly adhered to:—

LEFT-HAND STICK: this rests in the hollow between the thumb and first finger and is held between the second and third fingers, palm upwards.

RIGHT-HAND STICK: this is grasped with the palm downwards and lightly held between the first finger and the thumb: the three other fingers merely assist in controlling the position of the stick, without in any way gripping it.

The following illustrations show the sticks held in the correct manner.



The fulcrum of both Sticks is about $4\frac{1}{2}$ " from the butt end: the exact position will be found instinctively after some little practice.

When practising, the tips of the Sticks should be kept as closely together as possible, and the Drum should be played upon at a spot just removed from the centre of the Head.

Avoid gripping the sticks too tightly, so that the action of the wrists becomes cramped. Just sufficient firmness should be used to ensure that proper control is obtained from the wrists.

HINTS ON PRACTICE

Time spent in practising will inevitably be wasted unless the Student bears in mind the following essential points.

1. He must realise the *object* of the particular exercise upon which he is engaged, and must keep that object in mind the whole time.
2. He must *listen* to every beat played, and check himself immediately should even the slightest mistake or irregularity occur.
3. He must *concentrate* upon what he is doing. The moment he finds that owing to fatigue or some other reason, he cannot do this, it is better that he should put the sticks down and occupy his mind with some other matter. He will probably find, within a few minutes, that this temporary inability to concentrate will have disappeared.
4. He should not attempt to continue playing after his wrists become stiff and apparently refuse to function properly. Five minutes rest, with the arms and wrists relaxed, will soon remedy this state, which occurs frequently in the early days of strenuous drum practice.
5. He must realise that there is no "royal road" to drumming. Efficiency is only attained by steady and consistent practice. The only way to shorten the period of "donkey-work" is to spend every available moment in practice, and to do it *properly*.
6. He must remember that there is no reason why the *left* hand should not be able to do all that the *right* hand does, so far as drumming is concerned. It is merely a matter of practice.

THE PRACTICE PAD

In order to obviate unnecessary noise, the Student should practise on a rubber pad, such as may be purchased from any Drum Dealer.

It is certainly not advisable to practise on a hard surface, such as wood.

The resiliency of a rubber pad very closely resembles that of a Drum Head, so that the Student will not find a great deal of difference in this respect when transferring to the Snare Drum.

PRIMARY SNARE DRUM BEATS

Every class of Drumming is based upon certain primary beats, which are known as the Roll, Single Stroke, Double Stroke, Flam, Drag, etc.

Each of these will be explained under a separate heading, and it will be necessary for the Student to be able to execute them in the proper manner.

THE SNARE DRUM ROLL

The player of a wind instrument or violin, etc., is able to play what is known as a "sustained" note, but a beat played on the Snare Drum is essentially short or "staccato".

However, the Drummer can imitate the effect of a "sustained" note by means of the Roll, which consists of an uninterrupted succession of beats, played so quickly that they give the effect of continuity.

A close, even Roll (absolutely devoid of any rhythmic effect whatever), is essential to every Drummer, and this can only be attained in the manner described below.

No satisfactory "short cut" to learning the Roll has yet been discovered.

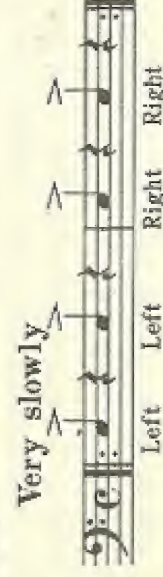
Make sure that the sticks are held in the correct manner as described on page 10.

Commencing with the left hand, beat *two strokes with each stick alternately, very slowly*, and in a decisive and moderately forcible manner.

These strokes must be made so evenly as to give the impression of being made with the same stick continuously.

This beat is termed the "daddy-mammy" or "open roll".

It may be written as follows :—



All the action is to be effected with the wrists and forearms. The elbows must be kept steady, and clear of the body. Each stick must be lifted well away from the drum after every stroke.

The first stroke entails more use of the forearm than does the second, which should be purely a *wrist* movement. However, each beat must *sound* the same.

The "daddy-mammy" should also be practised, commencing with the right hand.

When it is found that the above beat can be played evenly at a slow speed, the tempo may be very gradually increased until the roll can be properly executed. This is known as "closing" the roll.

This rolling practice is often erroneously shown as under :—




(the tempo being doubled from bar to bar). This is incorrect, as the beats should be accelerated *very gradually*, and it is therefore impossible (as well as unnecessary) to show the proper method in musical notation.

Immediately a mistake is made, or the beats become uneven, it is imperative that the practice be started again at the beginning (i.e. very slowly). Only by strict observance of this rule is it possible to develop a satisfactory roll.

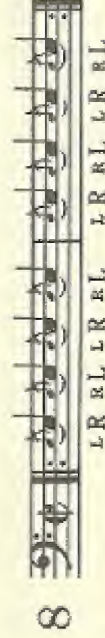
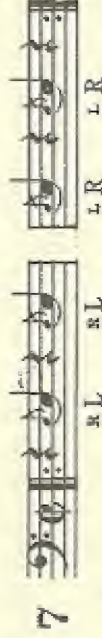
As the Student becomes proficient in this respect, he should practise thus "closing" the roll, and after playing the close roll for a few bars, gradually retard the speed of the beats, "opening" the roll again, until the original slow beating is reached.


THE "FLAM" AND THE "DRAG"

Between the staccato or single short note and the sustained note (the Roll), there is a further type of musical expression which may be described as having "breadth" without being sustained: this is represented in drum music by the "Flam" and the "Drag".

THE FLAM () consists of a light beat with one stick, instantly followed by a normal stroke with the other.

When a rest occurs before a Flam (see Ex. 7) it is called an "open" Flam and it may be beaten either "left-right" or "right-left", but when Flams are written closely, as in Ex. 8, they must be played from hand to hand, as marked.



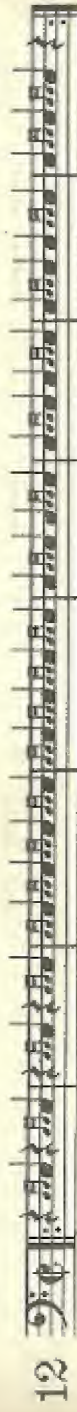
THE DRAG () is played by making *two* light beats with one stick, immediately followed by an ordinary stroke with the other.

This is usually beaten from hand to hand, viz:—



Both the Flam and the Drag must be practised until they can be played in an easy and natural manner, without in any way interfering with the time-keeping ability of the Drummer.

The "normal" beat following these grace-notes is, of course "on" the beat.



THE STROKE (OR SHORT) ROLLS

In addition to the Long Roll (page 12), it is necessary for the Drummer to be able to execute Rolls of a shorter duration, each consisting of a certain number of strokes, from five upwards.




As a general rule, only the 5-stroke, 7-stroke and 9-stroke Rolls are used in Orchestral music. These are beaten in exactly the same way as the Long Roll, the "daddy-mammy" beat being stopped when the requisite number of strokes has been made.

The method of playing, and the usual notation, are shown below.

The *finishing beat* should always be made staccato, but it should be observed (in the Exercises) that the *accent* is sometimes on the beginning of the roll and sometimes on the finishing note.

In the Exercises, the finishing beat of the roll is *always* to be sounded. (See exception to this Rule on page 27).

NOTE: THE BIND OR TIE

When two or more notes are joined together with a curved line (—), these notes are to be played without a break between them. When the "Tie" is used in Drum music thus: — , it signifies that the roll is to be carried on to the second note. When *single* notes are joined ( or ) the first note only is to be sounded.

THE FIVE-STROKE ROLL

14

L L R R L R R L L R

THE SEVEN-STROKE ROLL

15

R R L L R R L L L R R L L R

(or)

THE NINE-STROKE ROLL


16

L L R R L L R R L R R L L R L L R

THE RUDIMENTARY BEATS

The following Rudimentary Beats are based on the Primary Beats which have already been explained. It is essential that the Student should memorise these and be able to execute them properly. They will be found of great benefit in most classes of Drumming.

THE FLAM AND STROKE

17 
 L R L R L R L R L R L R L R

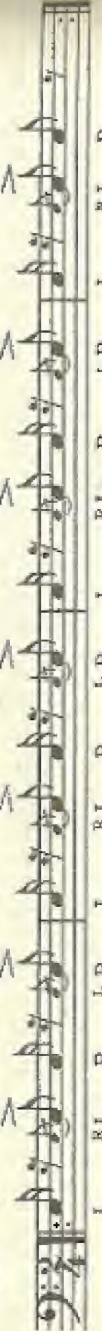
THE FLAM AND FEINT

(The Semiquavers must be played very quietly)


18 
 L R L R L R L R L R L R L R

THE FEINT AND FLAM


(The Semiquavers must be played very quietly)

19 
 L R L R L R L R L R L R L R

THE PARADIDDLE

20 
 R L R R L L R L R R L L R L R R L L R L R R L L


THE STROKE PARADIDDLE

21 
 R L R R L L R L R R L L R L R R L L R L R R L L

THE FLAM PARADIDDLE

22 
 L R L R R L L R L R R L L R L R R L L R L R R L L

THE SINGLE DRAG

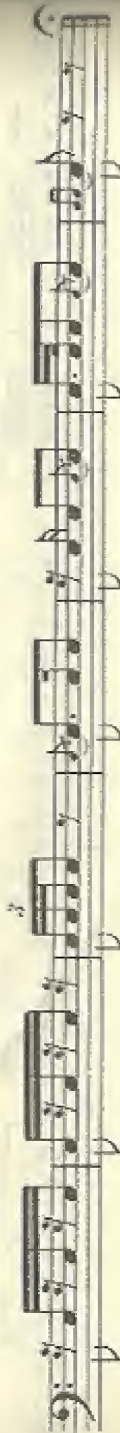
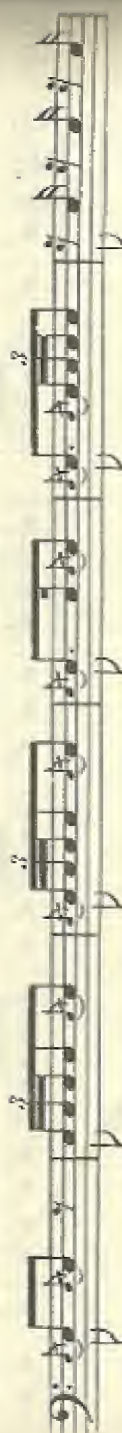
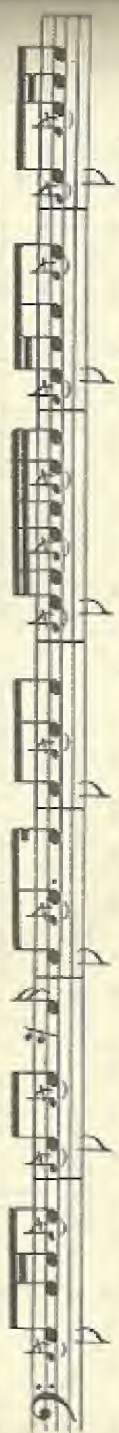
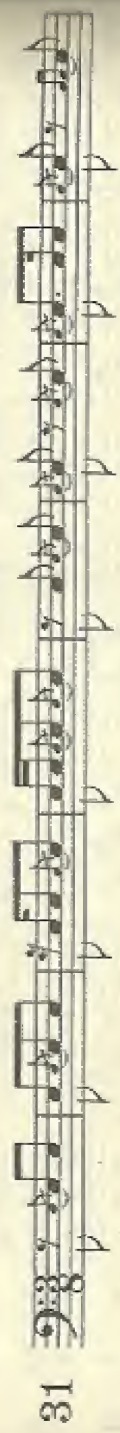
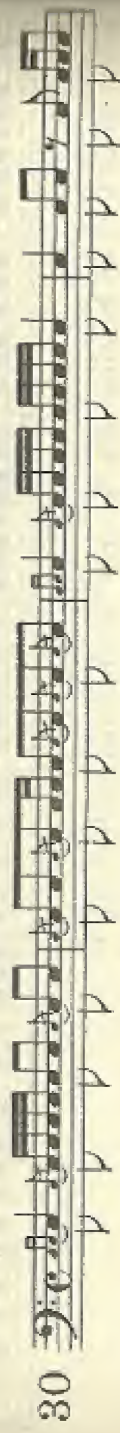
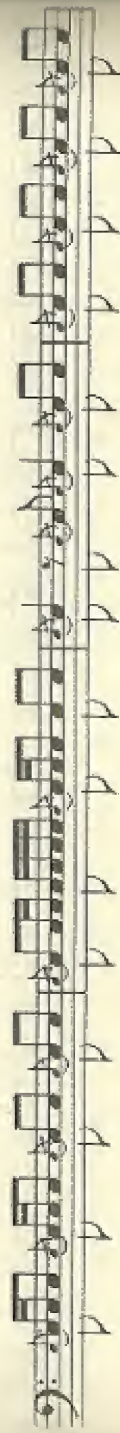
23 
 R L L R L R R L L R L R R L L R L R R L L

PROGRESSIVE EXERCISES

The following Exercises must be practised very slowly at first, and the speed is not to be increased until the Student can play them correctly at a slow tempo.

Count 1 2 3 4 1 2 3 4 1 2 3 4 etc.





32

The following Exercise must not be attempted until the Student is proficient with the Long Roll.

33

THE DOUBLE STROKE

Up to the present, all beating has been made with alternate sticks, viz. "left-right-left-right" or "right-left-right-left".

However it is permissible (and in some cases necessary) to play two notes with the same stick. This greatly facilitates execution, and gives a "smoother" effect to the playing.

But never *more* than *two* successive notes are to be played in this way.

34

(and)



35



(and)



The image displays two musical exercises, 34 and 35, each consisting of two staves (treble and bass clef). Exercise 34 is marked with a common time signature (C) and a key signature of one flat (B-flat). It begins with the instruction "(and)". The notation features a series of eighth and sixteenth notes, with many notes beamed together to indicate double strokes. Above the notes, letters 'L' and 'R' indicate the stick used for each note. Exercise 35 is also in common time with one flat. It similarly uses beamed notes to represent double strokes and includes 'L' and 'R' stick indicators. Both exercises conclude with a final double bar line and a repeat sign.

THE TRIPLET

When the figure 3 is placed above three notes or three rests, or any combination of notes and rests, they are called a triplet, and are played in the time of *two* ordinary notes of the same kind. For example:—

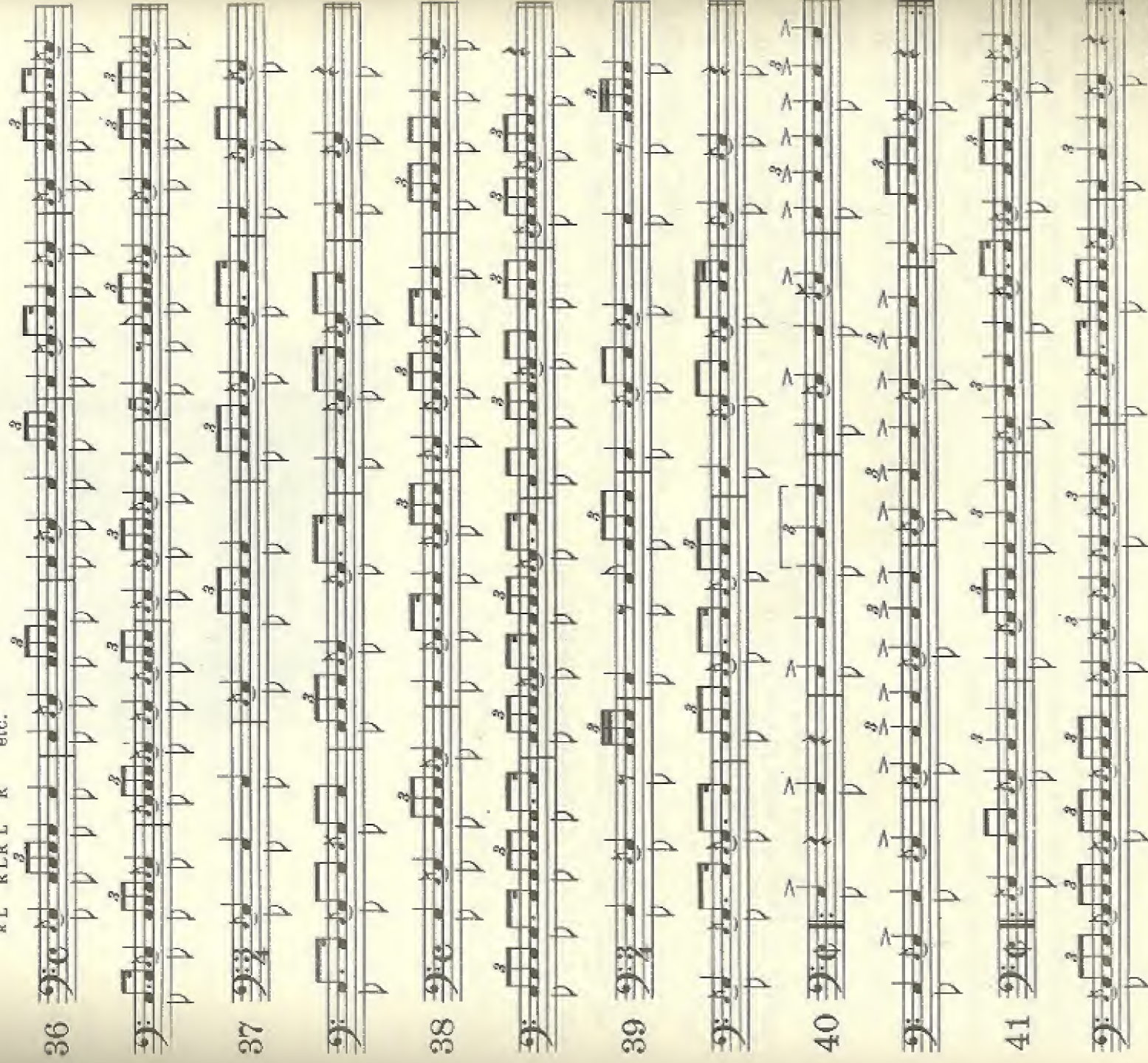
A Triplet of Quavers () is played in the time of two ordinary Quavers ().

A Triplet of Semiquavers () is played in the time of two ordinary Semiquavers ().

A Triplet of Crotchets () is played in the time of two ordinary Crotchets (). This is sometimes known as the "Broad" Triplet.

The Triplet is *always* beaten L-R-L or R-L-R.

L R L R L R etc.
R L R L R L etc.



36

37

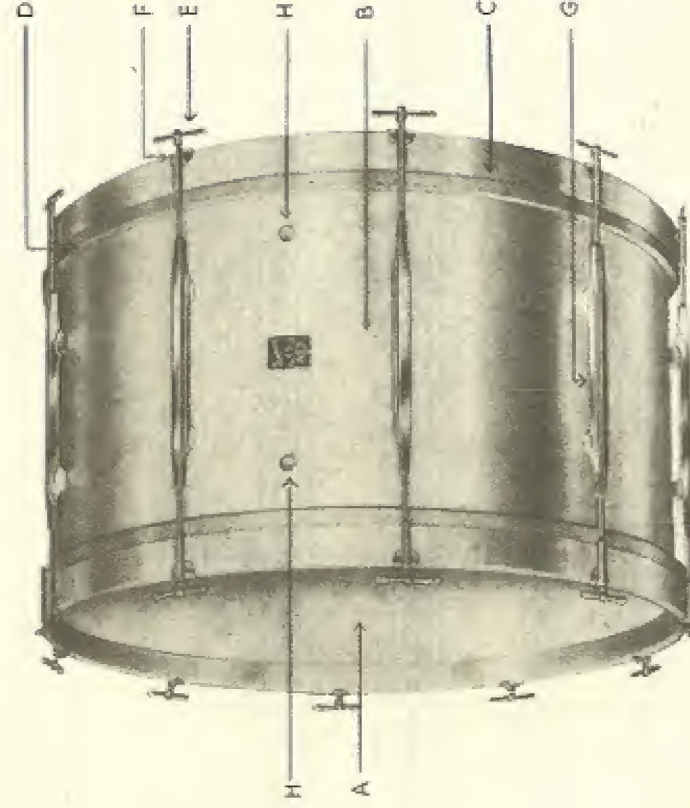
38

39

40

41

THE BASS DRUM



- | | |
|------------------|--------------------------|
| A. Head | E. Tension Rod |
| B. Shell | F. Tension Hook |
| C. Counter Hoops | G. Tension Equipment |
| D. Flesh Hoops | H. Internal Tone Control |

The Student should commit the above terms to memory, as it is necessary for him to know the parts of the Drum by their correct names.

CHOOSING A BASS DRUM

Except in cases where space has to be considered (such as in the Orchestra pits of some Theatres), a Bass Drum with a shell less than 12" wide and 26" in diameter should never be used.

The general remarks on page 9 regarding the points to be observed when choosing a Snare Drum, also apply in the selection of a Bass Drum. Self-aligning rods are a big asset.

It is necessary to have good workmanship and reliable materials in this, as in any other instrument.

"Gong" Drums (with one head only) are of no use whatever.

THE FUNCTIONS OF THE BASS DRUM

The chief function of the Bass Drum is to maintain strict tempo. It also adds a certain amount of "fullness" to the tone of the Band.

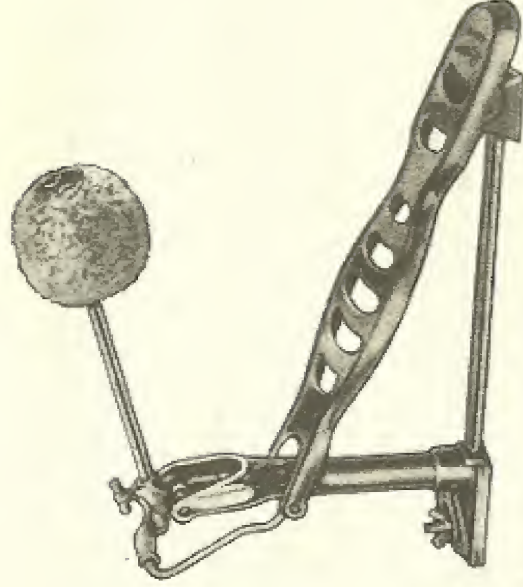
In most drum parts the Bass Drum follows the bass notes of the piano and bass, but sometimes the Drummer will notice that these other instruments have a "lead-in" of two or three notes which is not marked in the drum part: he should be on the look-out for such omissions, and fill them in.

The Bass Drum note is usually written as a crotchet in the first or second space of the staff.

In tensioning a separate-tension Bass Drum, both Heads must be tightened to produce the same sound when struck in a similar way. This will ensure the heads vibrating in unison, and giving the best result.

The tone should as nearly as possible resemble that of a String Bass played "pizzicato"; without of course giving any definite note.

THE PEDAL



USING THE PEDAL

It will be obvious that if the Bass Drum is struck with an ordinary blow, the vibrations of the drum will continue for an appreciable time, and if several such blows are given at short intervals, these vibrations will be almost continuous.

Therefore, the pedal beater should strike the drum-head in a decisive manner, and *remain pressed against the head* for a fraction of a second before being allowed to drop back.

In this way, the reverberations of the drum are "damped out" to a considerable extent and the effect of a more staccato beat is obtained.

If, however, it is desired to *entirely* stop all reverberations, a Damper must be used, but the above system of using the Pedal must always be adopted, in order to obtain the correct effect.

When, however, the Bass Drum note is represented by a *minim*, the beater should drop back immediately the stroke has been made, and the vibrations of the drum allowed to continue until stopped by the next beat.

When the Bass Drum note is written *below* the staff or with the tail pointing upward, viz:



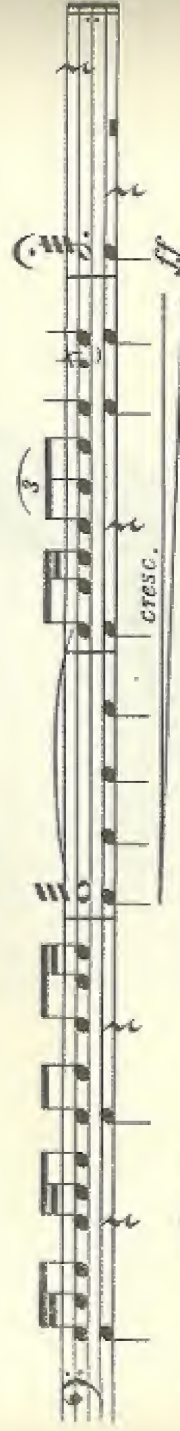
this signifies that it is to be played with the right-hand snare drum stick. This is done with a backward motion of the wrist.

EXERCISES ON SNARE DRUM AND BASS DRUM COMBINED.

IN COMMON TIME

Count

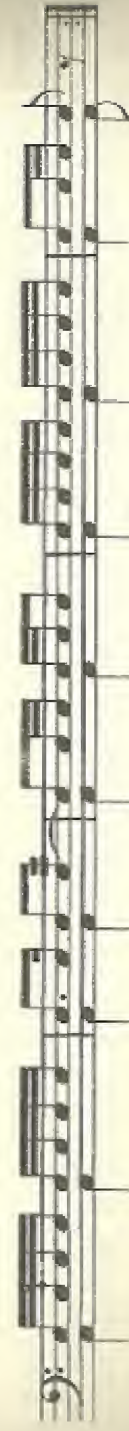
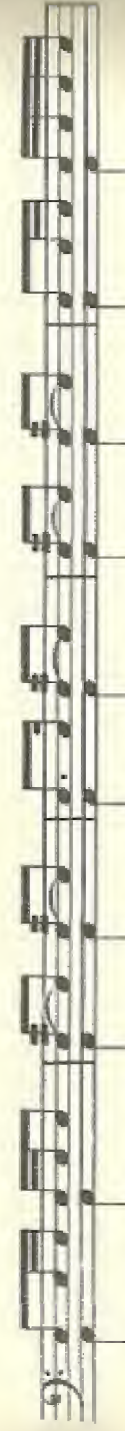
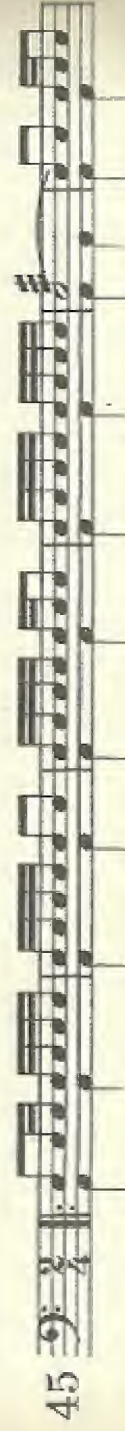
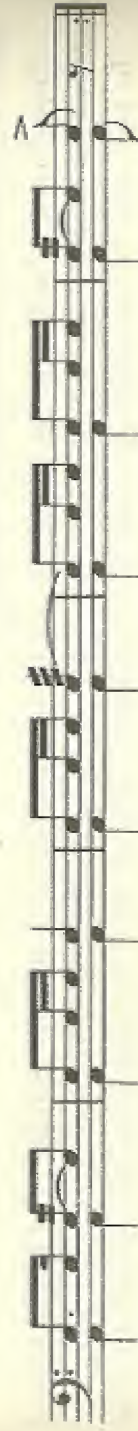
1 2 3 4



IN 2/4 TIME

Count

1 2



IN $\frac{3}{8}$ TIME

Count

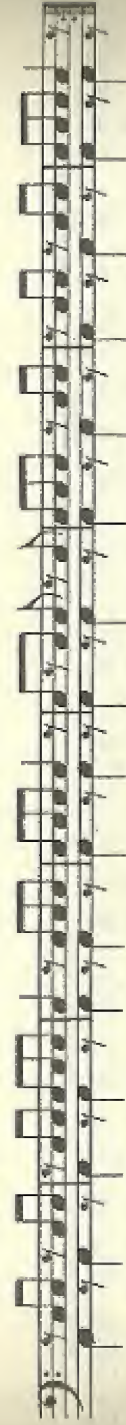
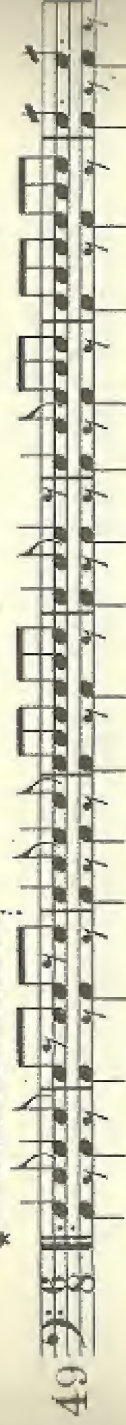
1 2 3



IN 6/8 TIME

★.....

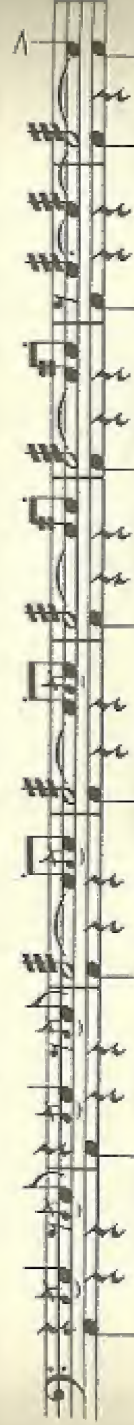
49



* These two bars sound alike in Drumming

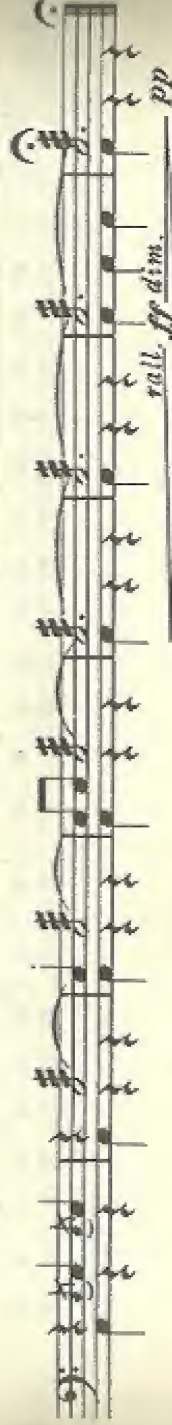
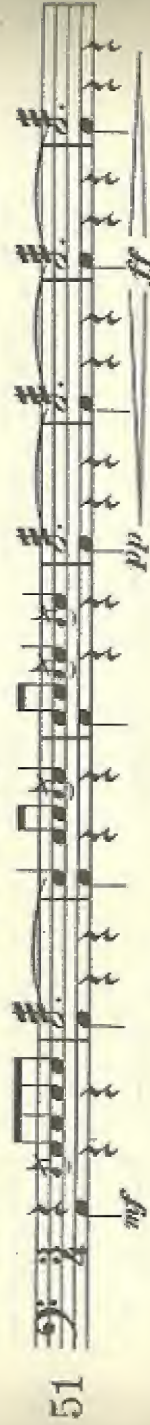
IN WALTZ TIME

50

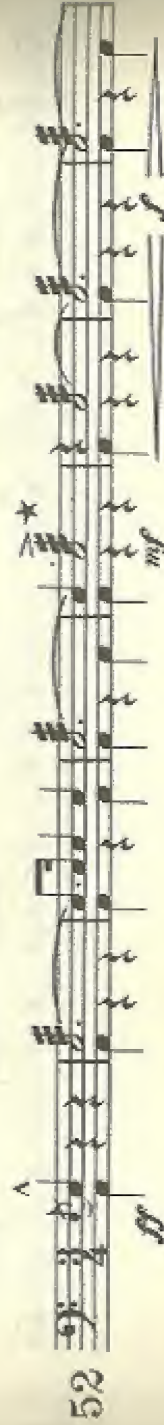


In the following Exercises, note carefully all marks of expression, which, of course, refer to the Bass Drum as well as to the Snare Drum.

51



52



★ NOTE: In this Roll, there is no "finishing beat" Therefore, the Roll is merely discontinued on the last Demisemiquaver of the bar, and that beat is not sounded any louder than the others.

53 *pp* *mf* *ff* *ppp* *dim.* *rall.* *ppp*

54 *ppp* *ff* *ppp* *crescendo* *ppp subito* *ff* *rall.* *cresc.* *ff*

55 *mf* *rall.* *cresc.* *f a tempo* *rall.* *a tempo*

Detailed description: The musical score consists of three systems of music, measures 53, 54, and 55. Each system is written on a single staff in bass clef with a key signature of one sharp (F#). Measure 53 begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *pp*, *mf*, *ff*, and *ppp*. Measure 54 continues with a half note G3, followed by eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Dynamics include *ppp*, *ff*, *ppp*, *crescendo*, *ppp subito*, and *ff*. Measure 55 begins with a half note G4, followed by eighth notes: A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. Dynamics include *mf*, *rall.*, *cresc.*, *f a tempo*, *rall.*, and *a tempo*. The score includes various musical notations such as slurs, ties, and articulation marks.

NOTE: In this Roll, there is no "finishing beat". Therefore, the Roll is merely discontinued on the last Demisemi. quaver of the bar, and that beat is not sounded any louder than the others.

In $9/8$ TIME
count 1

56

In $6/4$ TIME
count 1

57

In $5/4$ TIME
count 1

58

MARCH

59

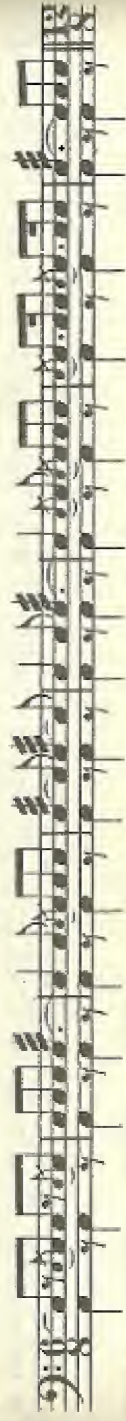
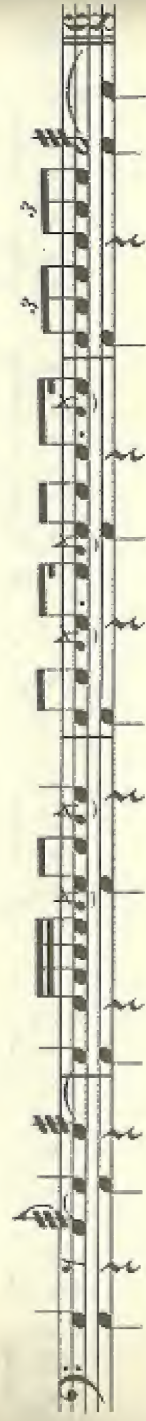
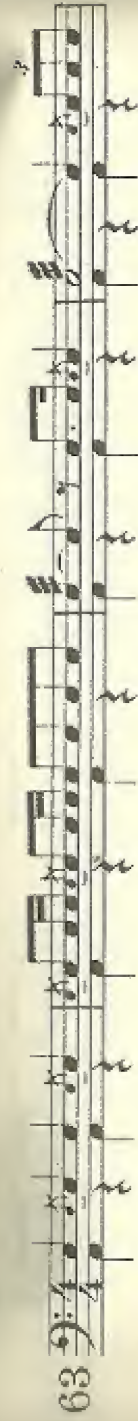
MARCH

60

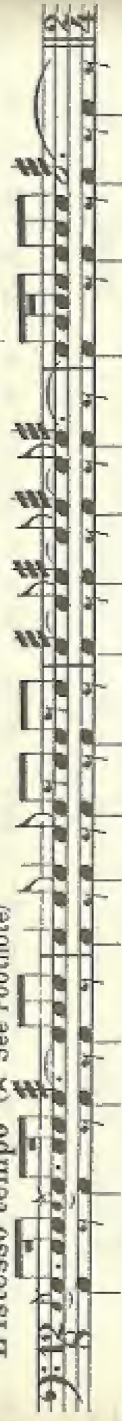
61

62

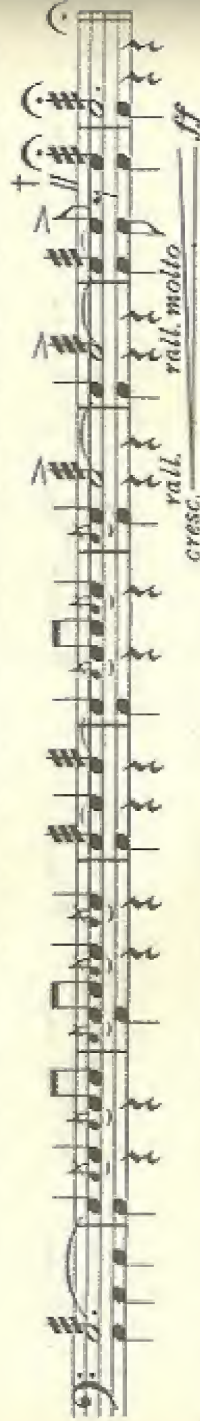
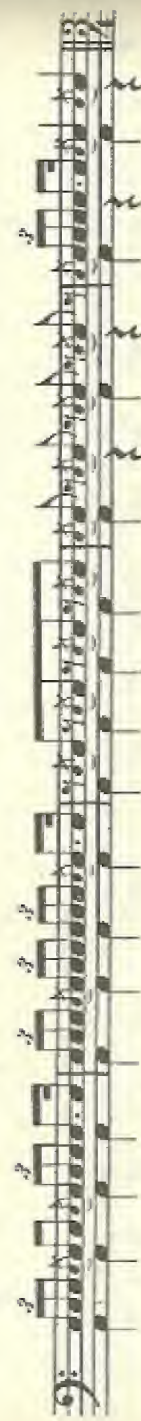
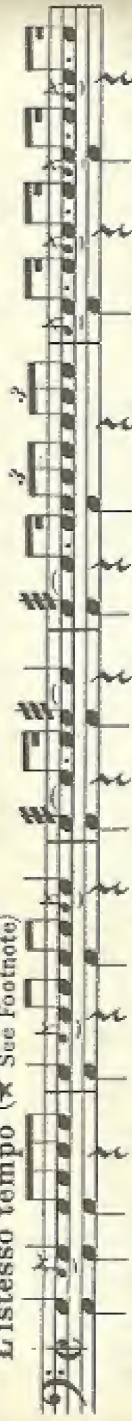
* These two bars sound alike in Drumming.



L'istesso tempo (★ See Footnote)



L'istesso tempo (★ See Footnote)

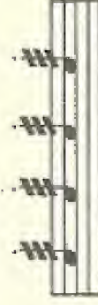


★ "L'istesso tempo" means "at the same speed". It will be seen, therefore, that the first bar of $\frac{12}{8}$ time is played exactly the same as the preceding two bars of $\frac{6}{8}$ time. In the second example, the first two bars of $\frac{6}{8}$ time are played the same as the preceding two bars of $\frac{3}{4}$ time, although written differently.

† The sign "♯" indicates that a slight break or "silent pause" is to be made.

THE "CRUSHED" ROLL

The following beat will sometimes be found in Drum parts:-



Strictly speaking, this should be played as a continuous roll, with the 1st, 9th, 17th and 25th beats made slightly more staccato than the rest.

This, however, is not what is usually intended, and the only way to obtain the required effect is by departing, for the moment, from the strict rules of drumming.

It will be seen that the beat is composed of a succession of short rolls, and that no definite "finish" to each roll is desired.

Therefore the sticks should touch the drum-head almost simultaneously, allowed to "bounce", and this "bounce" immediately "crushed".

The Crushed Roll cannot very well be "analysed" or practised slowly, on account of its non-technical nature, but as the effect is occasionally demanded, the Drummer must be in a position to render it as intended.

64

65

TONAL BALANCE

A Drummer must possess or develop the instinct whereby he naturally adapts the strength of his playing to suit that of the Band of which he is a member.

It will often be found a very good rule to:-

"double all the "p" marks and halve all the "f's"

that is to say that "p" is read as "pp", but "ff" is taken to mean only "f", and so on.

In an Orchestra or Band, when playing "ensemble", every instrument, of course, should be heard by the audience. The drums should never be so loud as to cover the other instruments, but, nevertheless, the rhythm must be heard, just as loudly as the rest of the accompaniment.

DANCE DRUMMING

The most important feature in Dance playing is RHYTHM.

The foundation of Dance rhythm is the "off-beat". In *ordinary* music, a bar of Common Time, or ♩ Time is counted:—

$\overset{\wedge}{1}$ 2 $\overset{\wedge}{3}$ 4
 or
 $\overset{\wedge}{1}$ and $\overset{\wedge}{2}$ and,
 but in Dance music, the stress is usually placed on the "off-beat", thus:—
 1 $\overset{\wedge}{2}$ 3 $\overset{\wedge}{4}$
 or
 1 $\overset{\wedge}{and}$ 2 $\overset{\wedge}{and}$

Although this beat is a very simple one, it gives a great effect of "swing" to the music, and is very effective when used for accompanying "hot" choruses.

It will be found that there is generally a tendency to hurry the tempo when playing Off-beats: this must be guarded against, and the Student must give every attention to time-keeping when practising this rhythm.

Syncopation, however, sometimes displaces the accent still further, and by this means gives an added impression of "movement".

The following Exercises show various types of syncopated rhythm, beginning with the elementary forms.

The Exercises should be played as marked (with special attention to all *accents*), slowly at first, and faster as the Student becomes more proficient.

No accents are to be played, other than those marked.

Strict attention must be given to the instructions at the beginning of the Exercises, and the Bass Drum should be used when practising.

When necessary, (as for instance, when practising at home) the Bass Drum may be muffled by means of a sheet of cardboard placed against the head, so as to intercept the pedal beater.

ACCENTS

It is necessary for the Student to observe that the position and strength of the *accented* (or emphasized) notes actually constitutes the "rhythm", and is the point that absolutely determines its style and effectiveness.

Therefore, this is practically the only matter affected by a "change of fashion" in rhythm, such as occurs from time to time.

If the Student properly masters the preliminary rudiments of drumming, and takes every precaution against becoming a "one-hand" drummer, he will therefore find it a comparatively easy matter to keep in touch with every development of syncopated music, and, however involved a rhythm may appear at first sight, he will soon be able to analyse it and play it in the proper manner.

TEMPO

The first essential aim of a Dance Drummer is the ability to start playing at a certain speed and to consistently maintain that speed over an indefinite period. He should also be able to resume playing at the same speed after a considerable interval of time, during which his mind has been occupied with other matters.

If he is able to do this, he will be considered a good time-keeper.

The actual rate of speed (called "Tempo") at which he has to play will naturally be determined by circumstances, e.g: fast or slow Fox-trot, fast or slow Waltz, Tango, One-step, etc., and, furthermore, there is no definite rule as to the actual tempo of any of these.

"TEAM-WORK"

The Drummer is a member of the Rhythm Section of a Band. He is not the only rhythm player, but the Rhythm Section would be incomplete and, in fact, ineffective without him. Therefore, just as the rest of the Band have to play in the same relative key, so the rhythm players (viz: the Pianist, Banjoist, Drummer and Bass player) must always co-ordinate their rhythm, thus obviating any "untidiness" or lack of unity or "combination".

The Drummer should be in a position to suggest various rhythm forms to be played by the whole Section, and at the same time must be capable of playing any other rhythms that may be suggested by other members of the Band.

RHYTHM

No music (as the word is understood today) can exist without some form of rhythm. A "pulse" or "movement" must be present, even if it is only the *impression* of movement caused by a melody passing from one note to another, as is often the case in classical music.

Therefore it may be said that there are two distinct "pulses" in music:—

- (a) The "vertical" movement upwards and downwards from one *note* or *chord* to another, and
- (b) The "horizontal" movement, or "flow" of the music from one *bar* to another.

The Drums (excluding the Timpani) have little or no part in the first-mentioned movement, but their nature makes them invaluable in emphasising the second or "horizontal" rhythm, which, in Dance music, is by far the more important.

A Dance Band is generally expected to play with a certain "style" of its own, and such bands are more often judged by the effectiveness of their style (or by its absence), than by the technical efficiency of the members of the Band.

Nevertheless, it will be obvious that such technical efficiency is also necessary.

"Style" is based almost entirely upon rhythm. Therefore a drummer may find on joining a band, that he has to accommodate himself to a method of playing which is entirely different from any with which he has previously come into contact.

It is obvious then, that it should not be his ambition to develop a "style of his own": he should become so proficient technically that he is not dependent upon certain fixed forms of rhythm, but can, without undue difficulty, follow any style that may be set him.

This is not as difficult as it may appear at first sight. Every rhythm, no matter how "hot" or involved, is based in some way on an elementary form.

Therefore, a drummer who from the beginning of his training makes up his mind to fully grasp the rudiments, will naturally be able to play any style of rhythm that he may be called upon to follow.

At the same time, he will be in a position to evolve other forms of rhythm, to suit special occasions.

SWING

Max Bacon, in "Max on Swing", says that "Swing" conveys everything expressed in modern rhythm. He goes on to say:—"It is more than rhythm. It is the very *pulse* of rhythm. Swing is a very elusive thing; but there is no mistaking it when you hear it. It is a sense of rhythmic balance which moves the whole band as one unit. It is a steady sweeping movement. To and from; to and from. *That* is swing; and until a band gets the knack of swinging together, that band will not be a success.....

"What is the best way to acquire swing? you may well ask. As you know, most dance drummers have become such because they were "drum minded"; they had it "in" them to become drummers. In just the same way, you must have it in you to feel that swing behind the rhythm. It is, of course, partly what we call a gift. You must have the gift of a drumming mind. But it can most definitely be acquired by those who *will*. Remember that your drums must be part of you and you must master them. Remember that the drummer has a very important part to play in swinging the band; and a poor drummer cannot swing a band, even if it is a good one."

EXERCISES ON "OFF BEAT" RHYTHM

Only the accents marked are to be played. These must be well emphasized, but great care is to be taken that the Bass Drum is played exactly as written and NOT on the accented beats.

The objects of the following Exercises are:-

To enable the Student to develop a rhythmical style of playing.

To accustom him to the reading of such "figures" or "phrases" as are commonly found in Drum parts of Dance music.

The "Double Stroke" (page 20) is to be used.

Count: 1 AND 2 AND

The musical notation consists of four exercises, each with three staves. Exercise 66 (labeled '66' on the left) shows a sequence of eighth and sixteenth notes with accents (^) on specific beats. Exercise 67 (labeled '67' on the left) continues the pattern with similar rhythmic figures. Exercise 68 (labeled '68' on the left) introduces triplets, indicated by a '3' over a group of notes. Exercise 69 (labeled '69' on the left) also features triplets and more complex rhythmic combinations. The notation is written in a style typical of early 20th-century music instruction books, with clear accents and slurs to guide the student's playing.

The image displays a musical score for four systems, each consisting of three staves. The systems are numbered 70, 71, 72, and 73 at the bottom left of each group. The notation is complex, featuring various musical symbols including notes, rests, accidentals, and dynamic markings. The first staff of each system is marked with a '3' and a '3' in a circle, indicating a triplet. The second and third staves of each system are marked with a '3' and a '3' in a circle, indicating a triplet. The notation is written in a style that suggests a 19th-century manuscript, with a focus on rhythmic and melodic patterns. The systems are arranged in a vertical column, with the first system at the top and the fourth at the bottom. The page number '33' is located in the top left corner.

PROGRESSIVE EXERCISES IN RHYTHMIC DRUMMING

It will be observed that, in most of the following Exercises, a "Key" is given to each style of rhythm. This "Key" Exercise is written in Common Time, each bar containing one-half of a bar of the actual rhythm (each Crotchet representing a Quaver).

Note that (in the Key Exercises) the Bass Drum is played on the first beat of the bar only.

Exercise No 74 (Key to No 75) is to be played over very slowly a number of times, exactly as written, with special attention to the accents.

When the Student has become familiar with the rhythm of the Exercise, the speed of playing is to be gradually increased up to a speed of 58 bars to the minute, and that speed must be maintained for at least 16 bars.

As soon as any mistake is made, however, he must begin again slowly.

It will be obvious that, when this Exercise can be played at the tempo mentioned, the Student will really be playing Exercise No 75 (counting two metronome beats to each bar).

In order to acquire familiarity with the usual method of writing this rhythm, Exercise No 75 must be played over a number of times, after the above instructions have been carried out.

The same procedure is to be adopted with all the following "Key" Exercises.

Remember the following Rule:

Play every accented note with the opposite hand to that which plays the preceding beat, and also change the stick for the beat *following* an accented note.

Count 1 2 3 4 1 2 3 4

74 Key to 75

75

Count 1 2 3 4

76 Key to 77

77

Count 1 2 3 4

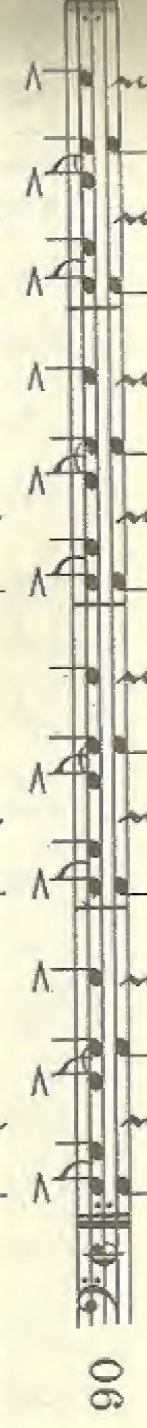
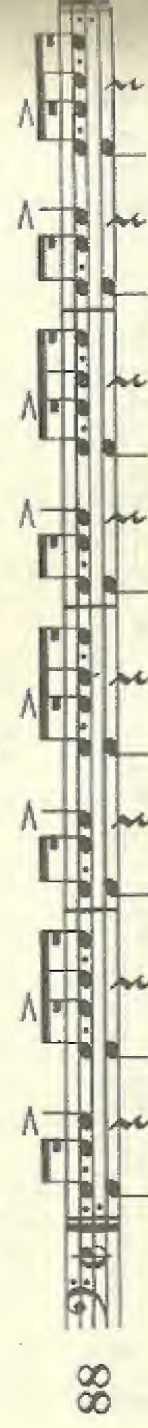
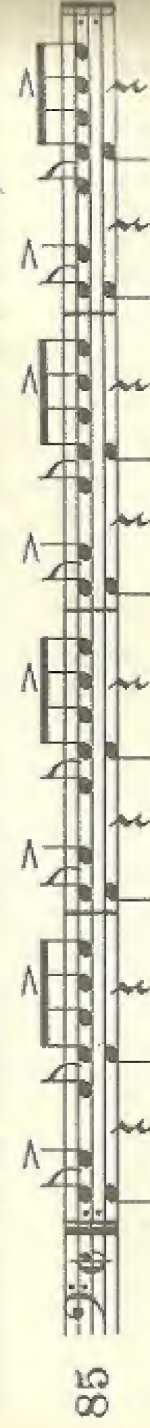
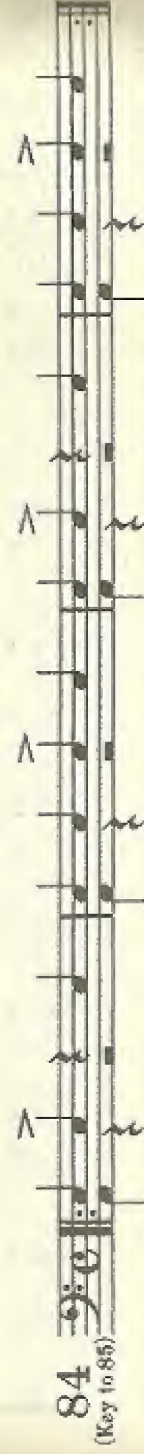
78 Key to 79

79

Count 1 2 3 4 1 2 3 4



(Nos. 82 & 83 are variations of No. 81)

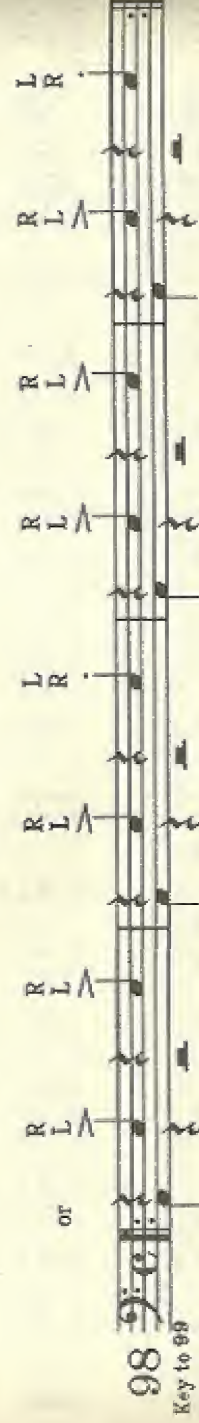
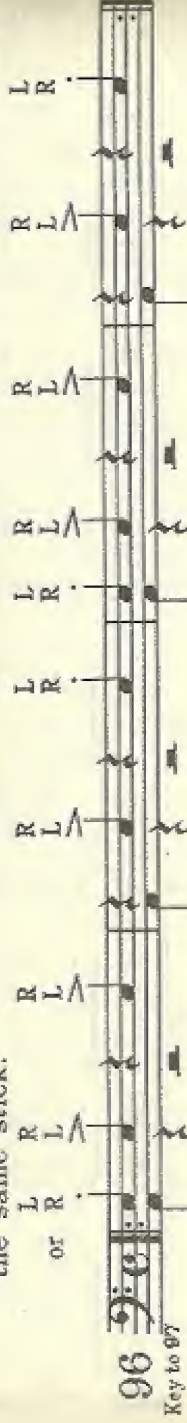




* NOTE: The first quaver in the second and fourth bars is, of course, not sounded. This phrase may be written as follows:



NOTE: The four following Exercises show a type of rhythm that is more effectively rendered in a manner contrary to the Rule on page 20, viz: the accented crotchets are played with the same stick.



EXERCISES ON THE "STOMP" or
DOWN-BEAT RHYTHM

100

101

GENERAL EXERCISES ON DANCE DRUMMING

102

103

104

This musical score is for guitar, spanning measures 105 to 108. It is written in a single system with four staves. The notation includes various guitar-specific symbols: natural harmonics (indicated by 'x' on the staff), artificial harmonics (indicated by a circle with an 'x'), and trills (indicated by a vertical line with a wavy line). The score is organized into measures, with measure numbers 105, 106, 107, and 108 clearly visible at the bottom of each staff. The notation is dense, with many notes and accidentals, suggesting a complex piece. The page number 38 is located in the top left corner.

105

106

107

108

109

System 1 of the musical score, measures 109-110. It consists of four staves. The first staff is a bass clef with a key signature of one flat and a common time signature. The other three staves are treble clefs. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (^) and slurs. The measures are numbered 109 and 110 at the bottom of the first and second staves respectively.

110

System 2 of the musical score, measures 110-111. It consists of four staves. The first staff is a bass clef with a key signature of one flat and a common time signature. The other three staves are treble clefs. The music continues with various note values and rests. There are several dynamic markings, including accents (^) and slurs. The measures are numbered 110 and 111 at the bottom of the first and second staves respectively.

111

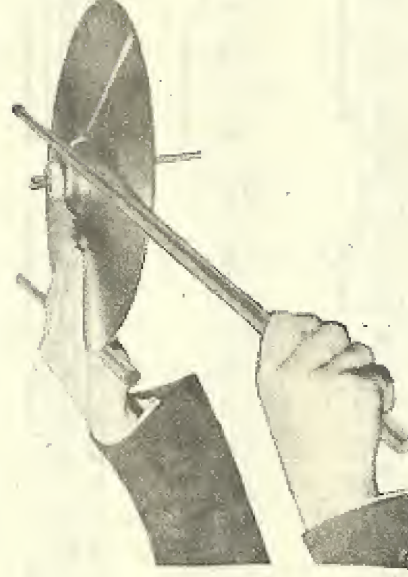
System 3 of the musical score, measures 111-112. It consists of four staves. The first staff is a bass clef with a key signature of one flat and a common time signature. The other three staves are treble clefs. The music continues with various note values and rests. There are several dynamic markings, including accents (^) and slurs. The measures are numbered 111 and 112 at the bottom of the first and second staves respectively.

THE CYMBAL

The Turkish Cymbal is often used for producing rhythms similar to those played on the Snare Drum, etc. In this case, all the beats are made with the Right-hand Snare Drum stick. The Left-hand stick is held underneath and touching the Cymbal in order to produce certain effects, as described below.

Except when a "Gong" effect is required, or for an occasional "finishing" crash at the end of a number, the Left-hand stick is ALWAYS to be used in this manner when playing the Cymbal.

The illustration shows the correct position of the sticks.



THE "STOPPED" BEAT

Holding the sticks as shown in the diagram, strike a succession of beats with the Right-hand stick, keeping the Left hand closed on the Cymbal, thus preventing any vibrations whatever.

Notice particularly the angle of the Right-hand stick, and that a fairly thick part of the stick is used in striking the Cymbal. (If a thinner part is used, a good tone cannot be obtained.)

The above beat is shown in the Exercises by the sign "■".



112

Practise this for at least 32 bars, keeping strict time by using the Bass Drum Pedal or by beating the foot on the floor.

THE "OFF-BEAT" AND THE "CHOKE" (OR "CRUSH")

Now proceed to play a simple form of rhythm (which is sometimes called the "Beat and Off beat") NOT by striking the Cymbal any harder on any note, but merely by OPENING AND CLOSING THE LEFT HAND AT THE SAME INSTANT AS THE SECOND AND FOURTH BEATS ARE STRUCK WITH THE RIGHT-HAND STICK.

By this means, the beat known as the "Choke" or "Crush" is effected. This may best be described as resembling the syllable "TCHA". It must be made as short and snappy as possible.

Notice the sign (x) used to represent this beat in the Exercises.



113

If the Student pronounces the syllables "TEE-'TCHA-'TEE-'TCHA", it will help him to understand the effect that is required in playing one bar of the above Exercise.

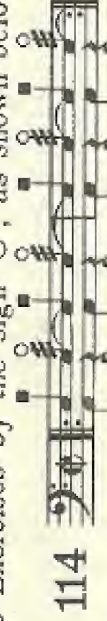
THE "OPEN" CRASH

Another type of beat used in Cymbal playing is the "open" crash.

This is effected by striking the Cymbal and allowing it to vibrate against the left-hand stick for a certain time (according to the length of the note indicated).

At the finish of this note the Left hand is closed on to the Cymbal and at the same moment a beat is given with the Right-hand stick.

This is represented in the Exercises by the sign "O", as shown below:—

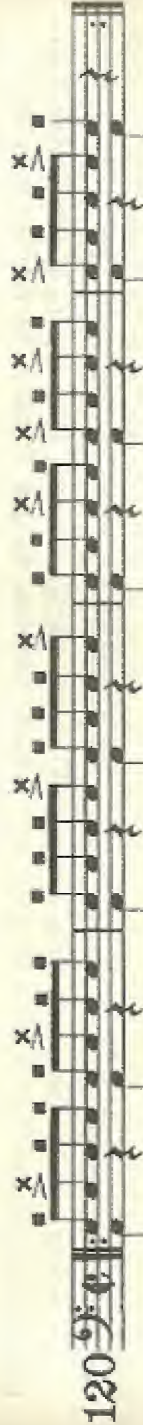
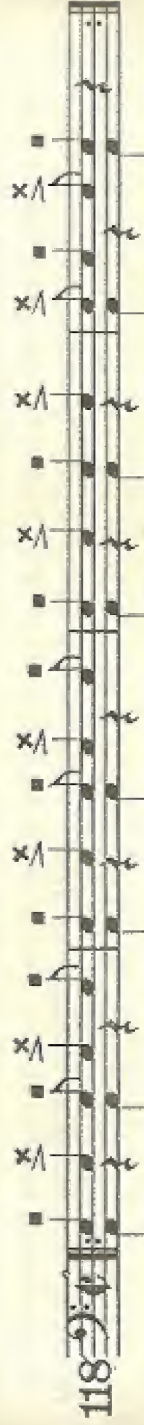


114

It will be seen that the first note is a "stopped" beat, the second an "open" crash finishing on the third beat, which is again a "stopped" beat. Then another "open" crash is made, which finishes on the first beat of the next bar, and so on.

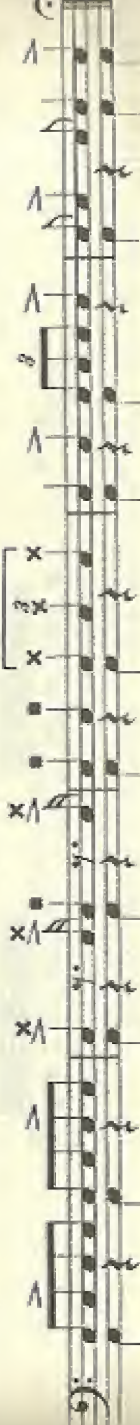
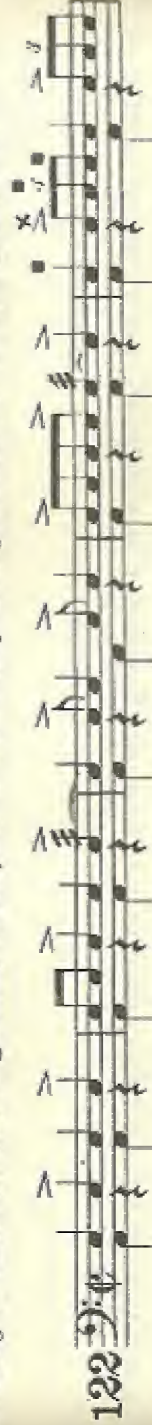
All that the Right hand does is to give four exactly similar beats in each bar.

The above signs must be committed to memory before the Student proceeds with the following Exercises.



Unaccented beats are made with "Stopped" beats
 Accented beats are made with the "Crush"
 "Rolls" are made with the "Open" Crash

Bearing in mind the above general Rules, the Student may now practice the following Exercise:



ALL SNARE DRUM EXERCISES GIVEN IN THE "DANCE" SECTION SHOULD ALSO BE PRACTISED ON THE CYMBAL.

Exercises on Choke Cymbals, High Hat Cymbals, Sting Cymbals etc., are not given as they are subject to so much change in fashion.

EFFECTS

In addition to Drums and Cymbals, a Drummer is expected to be in possession of a number of "effects". Of these, the most important are the following:—

Wire Brushes (or Rhythm Brushes)
 Temple Blocks
 Tom-Toms
 Wood Block

No hard and fast rule can be laid down as to when any of these are to be played: that is left to the discretion of the Drummer and his Leader. They are constantly changing.

However, a few hints are given below as to the method of obtaining the best results from them. Other effects are sometimes required in particular instances, as for instance the Steamer Whistle, Train Whistle, Cuckoo, Cock-Crow, etc., but as their use is so obvious, it is unnecessary to refer to them at any length.

THE WOOD BLOCK

To obtain the correct tone from a Wood Block, it should not be struck with the tip of the stick, but with the thicker part at least three inches from the tip.

The sticks should be held in such a manner that they strike the Block horizontally (viz: across the slightly rounded part of the top), and not on the edge.

A certain amount of practice will be required before the Student is accustomed to this method of playing, but it is the only way to obtain the proper effect with the snare drum sticks.

The tip of the stick may be used occasionally for special effect, but for general purposes the above rule must be observed.

THE WIRE BRUSHES & RHYTHM BRUSHES

These may be employed in several ways.

They may be used in a similar manner to the snare drum sticks, and a large number of the rhythms in the foregoing Exercises are suitable for playing in this way.

Another effect is obtained by laying the wires flat on the drum-head and brushing them backwards and forwards without lifting them.

One Brush may be used in this way, whilst the other is used as described in the first paragraph.

Another excellent effect is obtained by using one Brush on the Snare Drum (playing a rhythm) whilst the other gives "off-beats" on the Cymbal. This is heard to best advantage in very quiet passages.

TEMPLE BLOCKS

Temple Blocks in sets of four are a popular addition to a drummer's outfit. Be careful when purchasing a set to see that the Blocks are resonant—that the intervals are approximately a Chord and that the holders attaching them to the Bass Drum are reliably made to prevent any chance of the Blocks slipping, and are insulated. Temple Blocks are especially good in slow numbers and for oriental numbers. Use felt beaters. Here is an example of a rhythm suitable for Temple Blocks:—



By varying the Blocks used, you can get a variety of tone colours.

THE TOM-TOM

The Tom-Tom, when required for "Eastern" effects, is best played with a medium soft beater or timpani stick.

Simple rhythms are the best, and care should be taken not to continue the use of the Tom-Tom for too long during a number, as it tends to become monotonous.

A good effect is obtained by using two or more Tom-Toms of different tones. For this purpose, there are tunable Tom-Toms which can be used in pairs, or in sets of three, also singly. They are like miniature Timpani and can be tuned to a definite note. They are a great asset used also in conjunction with the Bass Drum for leads-in and pick-up beats. *Very* useful in slow numbers.

COWBELLS, WASHBOARDS, etc.

I am not going to attempt any instructions on these effects, for the style is constantly changing. Listen to the best bands over the "Air" and on records and see them when you can. That is the best instruction on how to use effects.

THE CHIMES

These are usually supplied in the scale of E flat, but the Drummer who intends making full use of the Chimes is advised to procure a complete set of 18 (Chromatic), as notes not included in the ordinary scale of E flat are sometimes required.

The Chimes should be struck at the top (just above the point of suspension), with the hammer at a slight angle, so that only a part of the circumference of the hammer actually strikes the Bell.

They should always be fitted with an efficient "Damper", operated either by a draw-cord or pedal attachment, so that the vibrations may be stopped at the desired moment.

Music for the Chimes is written in the Treble Clef. The notes of the set of 13 are shown below:



Where two notes are bracketed together, these have the same sound, but are known by two different names.

The Drummer may also be called upon to play the Xylophone, Marimba-Xylophone, Vibraphone and Orchestra Bells (Glockenspiel) which constitute a separate study. The Premier Modern Tutor for Xylophone, Vibraphone, etc., is the recommended tutor for these instruments.

The Vibraphone is the most beautiful of the tuned percussion instruments. It is now a recognised instrument used by all the best bands. No one can call himself a complete drummer until he has mastered at least the Vibraphone. Yet it is easy to play because good results can be obtained without a fast beating technique.

MILITARY DRUMMING

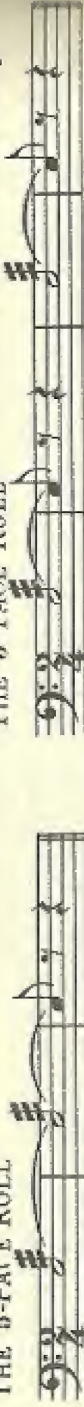
In addition to the Roll, and the Radimental beats already given, the Student who intends to take up Military Drumming must learn the following beats.

It is very necessary that he should know them all by name, and be able to execute them exactly in accordance with the Rules.

THE "ROLL-OFF"

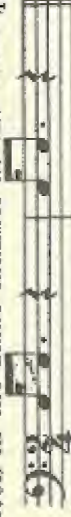
There are two types of Roll-Off. The 5-Pace Roll is in general use, but the 3-Pace Roll is sometimes adopted.

THE 5-PACE ROLL

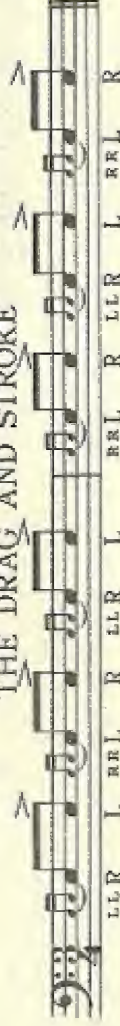


THE OPEN FLAM

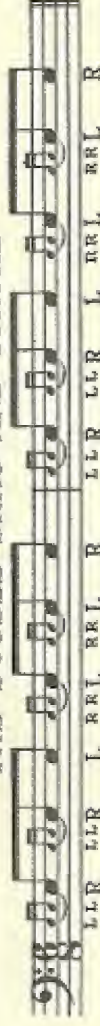
This is beaten in the same manner as the Flam (pp. 14 and 16).



THE DRAG AND STROKE



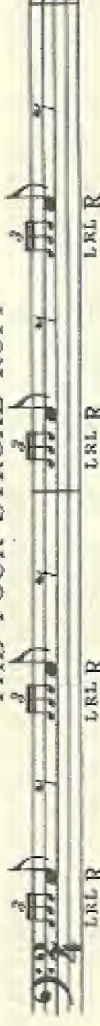
THE DOUBLE DRAG AND STROKE



THE DRAG AND FLAM



THE FOUR-STROKE RUFF



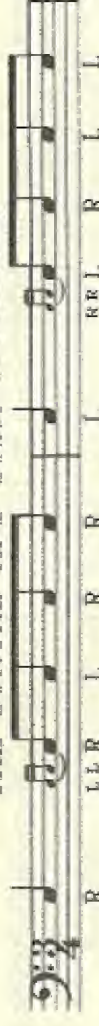
THE FLAM PARADIDDLE



THE DRAG PARADIDDLE



THE STROKE AND DRAG PARADIDDLE



THE FIFTEEN-STROKE ROLL



Played
L L R R etc.

THE ELEVEN-STROKE ROLL

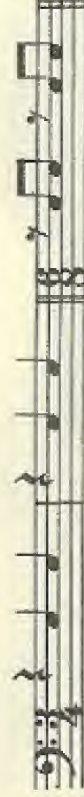


Played
L L R R etc.

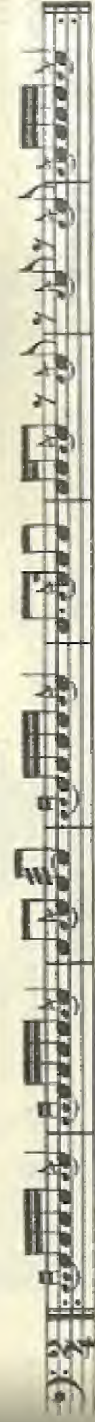
THE DOUBLE STROKE

In Military Drumming, the following is known as the "Double Stroke." It may be beaten either Left-Right or Right-Left.

In Orchestral playing, the same expression is used to denote two successive beats played *with the same stick*.



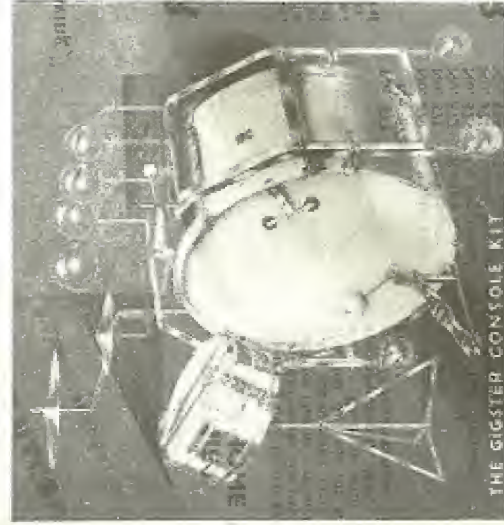
EXAMPLES OF MILITARY BEATS



A SHORT DICTIONARY OF MUSICAL TERMS

<i>A</i>	To, in or at	<i>Maestoso</i>	Majestic
<i>Accelerando (accel.)</i>	Increasing the time	<i>Marcato</i>	With the accents distinctly marked
<i>Adagio</i>	A slow movement	<i>Meno mosso</i>	Less quickly
<i>Ad lib.</i>	At pleasure	<i>Mezzo (m.)</i>	Middle: at half power
<i>Agitato</i>	Restless, with agitation	<i>Moderato</i>	In medium time
<i>Al or Alla</i>	In the style of	<i>Molto</i>	Much: very
<i>Alla Marcia</i>	In the style of a March	<i>Morendo</i>	Dying away
<i>Allegro</i>	Lively, quick	<i>Mosso</i>	Animated
<i>Allegro assai</i>	Very rapidly	<i>Non troppo</i>	Not too
<i>Allegretto</i>	Between "allegro" and "andante"	<i>Ossia</i>	Or else - to introduce an alternative passage
<i>Andante</i>	Steady, rather slow	<i>Pianissimo (pp)</i>	Very soft
<i>Andantino</i>	Slower than "andante"	<i>Piano (p)</i>	Soft
<i>Anima, con</i>	With animation	<i>Piatti</i>	Cymbals
<i>Animato</i>	With animation	<i>Pizzicato</i>	Plucked with the finger (of stringed instruments)
<i>A tempo</i>	In the original tempo	<i>Presto</i>	Very quick
<i>Attaca</i>	Begin the following part without pausing	<i>Prestissimo</i>	Quicker than "Presto"
<i>Becken</i>	Cymbals	<i>Primo</i>	The first
<i>Bis</i>	Twice	<i>Piu</i>	More
<i>Brillante</i>	Sparkling	<i>Poco</i>	A little
<i>Cadenza</i>	A "free" passage interrupting a piece of music usually "tacet" for the drummer	<i>Poco a poco</i>	Gradually
<i>Cantabile</i>	In a singing style	<i>Poco più mosso</i>	A little faster
<i>Chord</i>	Three or more separate musical notes, which, sounded simultaneously produce correct harmony	<i>Poco meno</i>	A little slower
<i>Coda</i>	The end: a concluding passage	<i>Pomposo</i>	Pompous: grand
<i>Con moto</i>	With movement: quicker than "Allegro"	<i>Quasi</i>	"As if" almost
<i>Con spirito</i>	With animation	<i>Rallentando (rall.)</i>	Getting gradually slower
<i>Crescendo</i>	Increasing the sound	<i>Ritardando (rit.)</i>	Getting gradually slower
<i>D.C. (Da capo)</i>	Go back to the beginning	<i>Ritenu (rit.)</i>	Getting gradually slower
<i>D.S. (Dal segno)</i>	Go back to the sign (S)	<i>Rinforzando</i>	With special emphasis
<i>Decrescendo</i>	With decreasing tone	<i>Risoluto</i>	In a resolute manner: boldly
<i>Delicato</i>	Delicately	<i>Scherzando</i>	In a playful manner
<i>Diminuendo</i>	Decreasing the sound	<i>Schlagzeug</i>	"Percussion" part
<i>Divisi</i>	Divided	<i>Segue</i>	"Then follows" - (immediately.)
<i>Dolce</i>	Sweetly	<i>Sempre</i>	Always
<i>Energico</i>	Vigorously	<i>Senza</i>	Without
<i>Figures</i>	Groups of notes arranged in a definite form or "pattern"	<i>Sforzando (sfz)</i>	Emphasized
<i>Finale</i>	The last movement	<i>Simile</i>	In a similar way
<i>Fine</i>	The finish	<i>Smorzando</i>	Diminishing in sound
<i>Forte (f)</i>	Loud	<i>Sostenuto</i>	Sustained
<i>Fortissimo (ff)</i>	Very loud	<i>Sotto</i>	Under
<i>Forzando (fz)</i>	Forced	<i>Spirito</i>	Animated
<i>Fuoco, con</i>	With spirit	<i>Staccato</i>	In a detached manner
<i>Giocoso</i>	Merry	<i>Stentando</i>	Delayed
<i>Glissando (gliss)</i>	Gliding	<i>Stretto</i>	Increase of speed
<i>Gran Cassa</i>	Bass Drum	<i>Stringendo (string)</i>	Increasing the time
<i>Grandioso</i>	Stately	<i>Subito</i>	Suddenly
<i>Grave</i>	Serious: slow	<i>Tacet</i>	"Be silent"
<i>Grazioso</i>	Gracefully	<i>Tambour</i>	Drum: usually Side-Drum
<i>Grosse Caisse</i>	Bass Drum	<i>Tamburo</i>	Drum
<i>Largamente</i>	Broadly	<i>Tempo</i>	Time
<i>Largo</i>	Very slowly: broadly	<i>Tempo primo</i>	First time
<i>Larghetto</i>	Not so slow as "Largo"	<i>Tenuto</i>	Held on its full time
<i>Legato</i>	Smooth and connected	<i>Timbales</i>	Timpani
<i>Leggiero</i>	Lightly	<i>Tremolo</i>	A "trembling" or pulsating effect
<i>Lento</i>	Slow: gentle	<i>Trommel</i>	Drum
<i>Lisesso tempo</i>	Same time or rate	<i>Troppo</i>	Too much
<i>Loco</i>	In place	<i>Tutti</i>	The whole (full Band)
<i>Ma non troppo</i>	"But not too much so"	<i>Unisoni (unis.)</i>	Together
		<i>Vivace</i>	Vivaciously: quickly
		<i>Vivo</i>	Brisk: lively
		<i>V.S. (vatti subito)</i>	Turn over quickly

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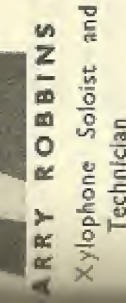
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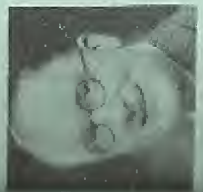
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